

THE MUSICAL WORLD,

A WEEKLY RECORD OF

Musical Science, Literature, and Intelligence.

To know the cause why music was ordained,
Was it not to refresh the mind of man,
After his studies or his usual pain?
Then give me leave to read philosophy,
And, while I pause, serve in your harmony.

TAMING OF THE SHREW.

DEC. 15, 1837.

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MUSIC IN PARIS IN 1837 (*continued.*)

[Ella's Musical Sketches. MS.]

THE sanctuaries of public worship are sometimes polluted with a style of music the rather adapted to excite the passions of a theatrical audience than to elevate the soul of a devotional congregation; a more vile desecration of a holy temple and a greater degradation to the Catholic service, or to an Englishman's feelings, is scarcely conceivable, than the *pasticcii* of vocal, organ, pianoforte, and violin music, executed in the largest churches in celebration of a patron-saint's day. The purely religious character of the ancient Catholic music of Italy has gradually lapsed into its present levity of character, and from the solemnity of the Gregorian strains, the modern Italian mass has sunk to the level of an inferior opera! In Paris, where resides the classical Cherubini, it is surprising that the priests do not select the beautiful masses of this pious composer to accompany their pompous ceremonies, rather than suffer the irreverent displays of individual talent thus to turn their religion into mockery and derision! I am not prepared to assert that the Royal Chapel of the Tuileries is profaned by a sacrilegious perversion of its sacred purpose, but I grieve to say that its portals remain closed, and that in conformity to the spirit of the times, the religious harmony of Cherubini's masses, which was wont to attract the musical stragglers to the service of God, is now heedlessly dispensed with. Apart from the pomp and parade of the public funeral of a distinguished warrior, statesman, or artist, no expense is spared to render the musical rites at once solemn and suited to the occasion. The service executed by the male singers of the Italian opera, assisted by a select orchestra and choir, at the funeral of Bellini, created an impression which time can never obliterate from the memory of those present at that affecting ceremony!

The public is never loth to express its sense of its own deprivation, at the demise of a favourite composer: Bellini was at the zenith of his popularity, and his unexpected death awakened universal sympathy. The respect which is always bestowed on the last earthly remains of departed genius is one of the most honourable traits in the character

of the French nation, and she deserves to assume the ascendancy as the "Mother of the Arts."

Men of science too often thread their way unobserved by the multitude, nor is it marvellously surprising that the death and funeral of that erudite professor, Reicha, should have escaped public notice, occurring within a short period of the above event. Posterity will appreciate the worth of Reicha's labours in the field of science, when fame shall have exhausted itself—trumpeting forth the merits of pseudo theories and obsolete treatises. On harmony and counterpoint Reicha has shed a new light, and rendered many points intelligible which in other systems only thwarted the progress of the student. I believe no other theorist has published works on melody and dramatic music, exclusively; and these two productions of Reicha not only exhibit a diligent research into history, but, what is still more rare and valuable in theoretical works on music, a thorough practical knowledge of instruments, which is sure to enlist the confidence of the student. The works of this eminent musician have lately been translated into German and published by Czerny in Vienna. There have been executed at the Philharmonic and other concerts in London, several compositions for wind instruments by Reicha; that they exhibit but slight traits of his genius, is no disparagement to his fame as a theorist; nay, it is asserted that no musician of genius ever produced a well digested treatise on the science. One of his best pupils, Monsieur Rousselot, an excellent violoncellist and most intelligent musician, is a member of our best orchestras and a resident in London. Let me hope that some spirited publisher will one day be induced to have Reicha (on dramatic music and melody, at least), translated into English, for the benefit of the present rising generation of composers, for we have great need of such an acquisition to our limited stock of English works on art.

One of the most rising, best informed, and skilful musicians in Paris, is Berlioz. He is an imaginative composer, and attempts some daring effects in descriptive orchestral writing, but I confess that although his music was perfectly consistent in character with the scene which his imagination powerfully depicted, his melodies are neither very beautiful nor original. The question of originality will soon be decided by the fearful tribunal of a theatrical audience, when judgment will be pronounced on the merits of a maiden opera, about to be produced at the Academie de Musique, by Berlioz. In compositions for the drama, pedantry is an ever failing substitute for genius. *Nous verrons*. His enthusiasm and extensive knowledge of art and science are often exhibited in spirited criticisms and philosophical essays in the periodical publications of Paris; in one of his articles on 'Les Huguenots,' his boundless admiration of the famous scene of the 'Bénédiction des Poignards,' was expressed in the following fanatically extravagant language:—"The intellect of Paris, of the age, is unworthy of so wonderful a masterpiece, and the musicians of France owe to Meyerbeer a debt of gratitude which all the honours of the country cannot sufficiently compensate, for the elevated position to which he has raised the national standard of the lyrical drama!" The early history of Berlioz is romantic and may not be void of interest to the reader. He was first

known to my informant as a chorister in a minor theatre: his reserved manners made him unsocial and unpopular with his comrades; by the musicians of the band he was remarked as eccentric in appearance, always proficient in his duties, and yet anxious to elude particular notice. My informant from motives of curiosity sought the acquaintance of this recluse, and one day adjourned to a neighbouring estaminet to discuss divers matters on music and sip the beverage of a '*Demie tasse*.' The humble chorister produced from his pocket a bundle of MS. scores of descriptive overtures and dramatic scenes, and amidst the fumes of tobacco, the rattling of billiards and dominoes, endeavoured by singing the *motivi* of the various movements to interest his companion; when he arrived at a particular passage, the sedate and sullen chorister, having waxed warm and earnest in his gesticulations, exclaimed "Violà! le climax!" and down went his fist, smashing all the crockery upon the table.

To cut the story short, Berlioz was admitted into the Conservatoire, obtained the first prize for composition, and enjoyed the pension for travelling in Italy and Germany. On his return to Paris he was doomed to learn that his betrothed, a young lady of considerable accomplishments, had suddenly died. Some time after he had sustained this sad shock, in his dejected and oppressed state of mind, he was induced to join a circle of friends to witness the English actors, then in Paris, perform the tragedy of Hamlet. The acting of Miss Smithson in the touching scenes of Ophelia, so powerfully operated on the heated imagination of the musician, that nothing could repress his passion to obtain the hand and heart of the actress, and the most fearful consequences were entertained by his friends should his addresses be rejected. Miss Smithson granted an interview, and whether from love, or fear, I know not, she ultimately consented to become the partner of his life. They had to struggle for some time with limited means, but fortune has lately smiled on his efforts, and awards Berlioz, annually, a sufficient independent income from lessons and benefit concerts. By recent accounts from Paris, I am glad to record a most triumphant success of his mass performed by three hundred artists in the Hotel des Invalides, at the obsequies of the slain General of the battle of Constantina. Should success attend the forthcoming opera, his happiness will be crowned with glory and affluence, and will enable the once humble chorister and English actress, to glide smoothly down the vale of years in prosperity and social harmony, — a singular example of the inscrutable destinies of human life.

BELLS AND BELL RINGING.

(Continued from page 136.)

THE following curious account of the hallowing of bells, is taken from "Sleidane's Commentaries, (21st Book, folio 334,) translated out of Latin, in English, by John Daus, London, 1560."

"After entering into the church, whan certain songes are ended, the priest stroweth ashes after the similitude of a crosse. Which done, the Bishop with his staffe, wryteth Greke letters in the ashes, at the left syde of the crosse;

and Latin letters on the right, and afterwards casteth on an other water mixed with salte, wyne and ashes, wherewith he sprinleth the church againe, and exhorteth the people to bountifulness and liberalitie. In like sort are the *Bells* used. And first forsouth, they must hang so as the Bishop may goe round about them, which, after he hath sayde certain psalmes, he consecrateth water and salte, and minglet them together, wherewith he washeth the *Belle* diligently, both within and without. After, wypeth it drie, and with holy oyle, draweth in it the signe of the crosse, and prayeth God that when they shall ryng or sounde the *Belle*, all the descrypts of the Devyll may vanish away, hayle, thondryng, lightning, paynes and tempestes, and all untemperate weather may be aswaged. Whan he hath wipte out the cross of oyle, with a linen cloth, after saying certaine psalmes, he taketh a pair of sensoures, and senseth the *Belle* within, and prayeth God to send it good lucke. In many plaices they make a great dyner, and kepe a feast, as it were at a solemne wedding."

In the first volume of La Borde's '*Essai sur la Musique*,' are several representations of Chinese musical instruments, formed of bells, and pieces of metal of various shapes, hung on a frame, and struck with a hammer. Many of our readers may recollect having seen a man who used to go about the country with a set of bells hung on a frame in a similar manner, on which he played several airs. We have also a pleasing recollection of having waited (in our youthful days) opposite old St. Dunstan's church, to see the two figures strike with their clubs, the hours and quarters on the bell, that hung between them, which, when they were pulled down, became the property of the Marquis of Hertford, and are now placed in the gardens attached to his house, in the Regent's Park.

There is a very curious woodcut, in a work by Franchinus Gafurias, entitled "*Theoricum Opus Harmonicæ Disciplinæ*, folio, printed at Milan, in 1496," representing Pythagorus playing "with two sticks," on a peal of six bells, which appear hanging by rings on a beam. They are of various sizes, the largest bell apparently bearing an inscription round it. There is also another very curious wood cut of a figure playing on musical glasses. The glasses, (like our tumblers) appear with water of different heights, according to the various proportions for the six notes, or hexachord.

The ordinary use of church bells, is summed up in a verse of an old song.

How sweet to hear the village bells,
Ring out for celebration,
Of holiday, or birth-day gay,
The victory of the nation.
But far more sweet to maiden ear,
While tears of joy she's shedding,
When first she hears the village bells
Ring blithely for her wedding.

Dr. Burney, in his *Tour through Germany and the Netherlands*, (vol. i. p. 13, and vol. ii. p. 294) thus speaks of the mode of performing the CARILLONS.

"It was in this town (*Courtney*) that I first perceived the passion for *Carillons*, or chimes, which is so prevalent throughout the Netherlands. I happened to arrive at 11 o'clock, and, half an hour after the chimes played a great number of cheerful tunes, in different keys, which awakened my curiosity for this species of music so much, that when I came to GHENT, I determined to inform myself, in a particular manner, concerning the *carillon* science. For this purpose, I mounted the town belfrey, from whence I had a full view of the city of Ghent, which is reckoned one of the largest in Europe; and here I had not only an opportunity of examining the mechanism of the chimes, as far as they are played by clock-work, but could likewise see the *carillonneur*, perform with a kind of keys communicating with the bells, as those of the harpsichord and organ do with strings and pipes. I soon found [that the

chimes in these countries, had a greater number of bells than those of the largest peal in England; but, when I mounted the belfrey, I was astonished at the great quantity of bells I saw; in short, there is a complete series or scale of tones and semitones, like those on the harpsichord and organ. The *carillonneur* was literally *at work*, and *hard work* indeed it must be; he was in his shirt with the collar unbuttoned, and in a violent perspiration. There are pedals communicating with the great bells, upon which, with his feet he played the base to several sprightly and rather difficult airs, performed with the two hands, upon the upper species of keys. These keys are projecting sticks, wide enough asunder to be struck with violence and velocity by either of the hands edgeways, without the danger of hitting the neighbouring keys. The player has a thick leather covering for the little finger of each hand, otherwise it would be impossible for him to support the pain which the violence of the stroke necessary to be given to each key, in order to its being distinctly heard throughout a very large town, requires. The *carillons* are said to be originally of Alost, in this country, and are still here, and in Holland, in their greatest perfection. The *carillonneur*, at my request, played several pieces very dexterously, in three parts, the first and second treble with the two hands, on the upper set of keys, and the base with the feet, on the pedals. It is constant employment for a watch or clock maker to attend the works of the common chimes, here he has an apartment under the belfrey, and it is by him that the *carillonneur* is paid. This place and Antwerp are, according to the inhabitants, the most celebrated cities in the Netherlands, and perhaps in the world, for carillons and chimes.

"The great convenience of this kind of music is, that it entertains the inhabitants of a whole town, without giving them the trouble of going to any particular spot to hear it; but the want of something to stop the vibration of each bell, at the pleasure of the player, like the valves of an organ, is an intolerable defect to a cultivated ear; for by the notes of one passage perpetually running into another, every thing is rendered so inarticulate and confused, as to occasion a very disagreeable jargon. As to the clock-work chimes, or those worked by a barrel, nothing, to my thinking, can be more tiresome; for, night and day, to hear the same tune played every hour, during six months, in such a stiff and unalterable manner, requires that kind of patience, which nothing but a total absence of taste can produce.

"Having arrived at Amsterdam (Dr. Burney goes on to state) at noon I attended M. Pothoff to the tower of the *Stad-huys*, or town-house, of which he is *carillonneur*; it is a drudgery unworthy of such a genius; he has had this employment, however, many years, having been elected to it at thirteen. He had very much astonished me on the organ, after all that I had heard in the rest of Europe; but in playing those bells, his amazing dexterity raised my wonder much higher; for he executed with his two hands, passages that would be difficult to play with the ten fingers; shakes, beats, swift divisions, triplets and even arpeggios, he has contrived to vanquish.

"He began with a psalm tune; when he had performed this task, he was so obliging as to play a quarter of an hour extempore, in such a manner, as he thought would be more agreeable to me than psalmody; and in this he succeeded so well, that I sometimes forgot both the difficulty and defects of the instrument; he never played in less than three parts, marking the base and the measure constantly with the pedals; I never heard a greater variety of passages, in so short a time; he produced effects by the *pianos* and *fortes*, and the *crescendos* in the *shake*, both as to loudness and velocity, which I did not think possible upon an instrument that seemed to require little other merit than force in the performance.

"If M. Pothoff had been put in the hottest human cauldron for an hour, he

could not have perspired more violently, than he did after a quarter of an hour of this furious exercise ; he stripped to his shirt, put on his nightcap, and trussed up his sleeves for this *execution* ; and he said he was forced to go to bed the instant it is over, in order to prevent his catching cold, as well as to recover himself ; he being usually so much exhausted, as to be utterly unable to speak.

"I have described the kind of keys to *carillons*, and manner of playing them, in speaking of those at Ghent ; these at Amsterdam, have three octaves, with all the semitones complete, in the manual and two octaves in the pedals ; each key for the natural sound, projects near a foot ; and those for the flats and sharps, which are placed several inches higher, only half as much. All the keys are separated from each other, more than the breadth of a key, which is about an inch and a half, to enable the player to avoid hitting two at a time with one hand.

"Besides these *carillons à clavier*, the chimes here played by clock-work are much celebrated. The brass cylinder, on which the tunes are set, weighs 4474 pounds, and has 7200 iron studs fixed in it, which, in the rotation of the cylinder, give motion to the clappers of the bells. There is scarce a church belonging to the Calvinists, in Amsterdam, without its chimes, which not only play the same tunes, every quarter of an hour, for three months together, without their being changed, but, by the difference of clocks, one has scarce five minutes quiet in the four and twenty hours."

JOSEPH WARREN.

THE DONCASTER ORGAN.

THIS noble instrument stands in the church of St. George, Doncaster, a pure specimen of the English architecture which prevailed in the reign of Henry III. The church is cruciform, the tower rising in magnificent grandeur from the intersection. Its length is 160 feet, breadth 68, and height 78. The organ was built by Harris in 1738. The swell was then in a closed case, and called the echo : it has been subsequently enlarged, at three different periods ; by Mr. Donaldson of York in 1802 ; Mr. Buckingham of London in 1822 ; and Mr. Ward of York, about two years since. The additions are each marked by an asterick, in order that the work of Harris may be readily distinguished. The general character of the old stops is of surprising quality, the diapasons mellow and reedy, the stop diapasons (all metal) soft and delicate ; the trumpets round, full, equal, and sonorous ; the sesquialtras brilliant, ringing, and full of vivacity. The compass of the great and choir organs extends from FFF to F in alt : the swell organ descends to tenor C. The pedals are FFF to C, embracing two octaves and a half. The instrument originally was placed at the intersection of the nave and transept, beneath the arch adjoining the chancel under the tower. It was moved by Buckingham to a gallery at the west end of the nave, and its present position is considered highly favourable for a perfect developement of its many fine qualities. The organist, Mr. J. Rogers, is a young man of high promise ; he was honourably selected from twelve competitors about two years ago, and his performances are worthy of the noble instrument entrusted to him. The following are the details of its stops.

GREAT ORGAN.

	Material.	Feet.
1	Open Diapason	Metal..... 8
2	Ditto	Ditto..... 8
3*	Ditto	Ditto..... 8
4*	Ditto	Wood..... 8
5*	Ditto (Charibella).....	Ditto..... 8
6	Stopped Diapason	Metal..... 4
7	Principal	Ditto..... 4
8*	Ditto Harmonica.....	Wood..... 4
9	Twelfth	Metal..... 3
10	Fifteenth	Ditto..... 2
11	Tierce	Ditto..... 1½
12	Cornet	Ditto..... 5 Ranks
13	Sesquialtra	Ditto..... 5 Ditto
14*	Mixture	Ditto..... 4 Ditto
15*	Fourniture	Ditto..... 4 Ditto
16	Trumpet	Ditto..... 8 feet
17	Trumpet	Ditto..... 8 feet
18	Clarion	Ditto..... 4 feet

CHOIR ORGAN.

	Material.	Feet.
1*	Open Diapason, or Dulciana, Metal....	8
2	Stop Diapason	Ditto..... 4
3	Flute	Wood..... 4
4	Cremona.....	Metal..... 8
5	Bassoon	Ditto..... 8

SWELL ORGAN.

1	Open Diapason	Metal..... 8
2	Stop Diapason	Ditto..... 4
3	Principal.....	Ditto..... 4
4	Trumpet.....	Ditto..... 8
5	Oboe	Ditto..... 8
6	Cornet.....	Ditto, 3 Ranks

PEDAL ORGAN.

1*	Open Diapason	Wood.. 16 feet
2*	Stopped Diapason	Ditto .. 8 feet

COPULA MOVEMENTS.

1*	Great Clavier to Pedal Board
2*	Choir Ditto to Ditto
3*	Swell Clavier to Great Ditto
4*	Choir Ditto to Ditto

TOTAL.

	Stops.	Ranks.
Great Organ	18	32
Choir Organ	5	5
Swell Organ	6	8
Pedal Organ	2	2
Copulas	4	0
	35	47

PENNILLION SINGING.

To the Editor of the Musical World.

SIR,—In the *Hereford Times*, in the account of the Abergavenny Eisteddvod, it is stated that “a man from North Wales sang a comic song in Welch; he was accompanied on the harp, and sang after the manner of Gwent and Morganwg.* We cannot explain this manner, but we believe the performance is improvisatore to some well-known air: the North Welchman appeared to enter with the keenest enthusiasm into the composition, which seemed to flow from him as from a fountain; and he was so loudly applauded that he repeated his performance,—which he did with new composition, and evidently enjoyed his own singing, which was rapturously listened to.” Imagining that it cannot fail to prove interesting to your readers, particularly those in the southern part of the principality, I shall give a brief sketch of the mode of singing with the harp in North Wales, from time immemorial; which is called Pennillion (or epigrammatic stanzas) singing; and is totally different from “the manner of Gwent and Morganwg,” as mentioned in your report; the latter being merely the singing in unison with the harp, the melody played precisely as the English sing ‘God save the queen,’ or ‘Home, sweet home,’ so that any person possessing a good voice and a correct ear, may easily accomplish this mode; but Pennillion singing is quite unique, and not practised in any part of Europe save North Wales; and it is by no means so easily accomplished as strangers may imagine; for the singers are obliged to follow

* Gwent and Morganwg, the district in which the counties of Monmouth, Brecon, and Glamorgan are situated.

the harper, who may change the tune when he pleases, and perform variations; while the Dadgeiniaid, (reciter or vocalist) must keep time, and end precisely with the strain. Those are considered the best singers who can adapt stanzas, or pennillion, of various metres, to one melody, and who are acquainted with the four-and-twenty measures, according to the bardic laws and rules of composition. The singer does not commence with the strain, but he takes it up, at the second, third, or fourth bar, as may best suit the metre of the pennill he intends to sing, and this is continually done by the peasantry of North Wales, although they are totally unacquainted with music. It used to be the custom, in my younger days, for a number of men and women to assemble in the front of a farm-house, after their daily labour was over, to chant their national melodies to the harp of a wandering minstrel, who was ever a welcome guest.

A minstrel wild, I wreath with flowers
My harp, and o'er my shoulders sling;
Then gaily seek the rural bowers,
Where nymphs and shepherds hail the spring.

Wild as the mountain breeze I roam,
And wander at my own free-will;
Where'er I go, I find a home,
And win it with my minstrel skill.

Another peculiarity in pennillion singing is, that the vocalist does not confine himself to the melody played by the harper, but he chants on the key-note or the fifth, the tonic or dominant, (to speak technically) and frequently ends on the third above. When he considers his pennil or stanza too short for the strain, he will rest a bar or two, and join again, so as to conclude with the last note of the tune. Such airs as 'Ar hyd y nos,' (The live-long night) or 'Nos Galan,' (New year's eve) beautiful as they are, the North Wales harpers never play for pennillion singing; but they are just the kind of melodies to suit the mode of singing in Gwent and Morganwg: so are also 'The March of the men of Harlich,' 'The rising of the lark,' 'Llwyn On,' &c. Singing with the harp is frequently alluded to by Homer; and Plutarch, in his dialogue on music, says, that Thamyris had the arrogance to challenge the Muses to a trial of skill: the conditions and consequences of which contest are thus described:—

"And Dorion fam'd for Thamyris' disgrace,
Superior once of all the tuneful race,
Till vain of mortals' empty praise, he strove
To match the seed of cloud-compelling Jove;
Too daring bard, whose unsuccessful pride
Th' immortal Muses in their art defied:
Th' avenging Muses, of the light of day
Depriv'd his eyes, and snatch'd his voice away;
No more his heavenly voice was heard to sing,
His hand no more awak'd the silver string."—

Pope—Iliad, Book 23.

I remain, &c.

JOHN PARRY, *Bard Alaw*.*

* Bard Alaw means Professor of Music.

PROVINCIALS.

BOSTON AMATEUR MUSICAL SOCIETY.—This is a new institution, and its first meeting was held last Tuesday week, having been attended by most of the principal families in the town. The audience all appeared delighted with the entertainment provided for them. The precision with which the pieces, both instrumental and vocal, were executed, greatly surprised those ladies and gentlemen who, having a knowledge of music, were aware of the difficulties which accompany incipient undertakings of this nature; and many of them have since expressed in highly complimentary terms the pleasure they experienced. Mr. Binfield, the organist of Boston, and nephew we believe, to the respected professors of Reading and Cheltenham, is leader of the society; and the members of it are much indebted to his skill and industry in cultivating a taste for music in this town, as well as to his vigour and perseverance in bringing forward a band of amateur performers in a very short space of time. The *Boston Herald* speaking of the concert, says; "The overture and symphony were very effectively executed, and warmly applauded. The quartetts were admirably done, and afforded opportunities for some truly brilliant violin playing by Mr. Binfield; who both led and played in a style which is not often witnessed out of London." It is to be regretted that harmonious associations of this character are rarely established without encountering the opposition of the envious and pettifogging. The same paper properly denounces an attempt of this nature in Boston. "A very contemptible little knot of individuals have thrown every obstacle in the way of these concerts, and have not hesitated to resort to the most disreputable tricks to accomplish their object: their failure has, however, been as signal as their attempts were paltry, the success of the society having been complete, and certainly far beyond the most sanguine expectations of the members." Good music and success attend them.

SALISBURY MECHANICS' INSTITUTE.—On Thursday evening, the 7th instant, Mr. Biddlecombe delivered his promised lecture on the "Management of the Voice," in the large Assembly Room, to an audience that could not have numbered fewer than seven hundred persons, many having come from a considerable distance. The lecture was at once amusing and very ably written, in addition to its more technical details. The selection of music by which the lecture was illustrated was of a sacred character, and comprised some of the finest productions of Handel, Haydn, and Novello, which were throughout sustained in a manner worthy at once of the conductor and his pupils. The selection opened with the anthem 'God save the Queen,' as arranged by Novello, followed by the fine old canon 'Non nobis,' which was sung in a very correct and impressive manner: to this succeeded Novello's hymn, 'O thou who read'st the secret heart,' a highly-devotional and soul-subduing composition, which was admirably performed. In the recitative and air from Haydn, 'In native worth,' Mr. Johnson was honoured with an encore. Then followed Haydn's National Hymn—nobly performed. The air from Handel, 'Lord, to thee each night and day,' was well adapted to Mr. Ingram's fine bass voice; and he sang it in a masterly manner. The overture to Saul, which followed, would, in the performance, have done honour to a veteran band. The recitative and air from the Messiah, 'Behold, a virgin shall conceive,' by Mr. Foster; and Mr. Walter, in that charming composition of the same great master, 'Come unto me, all ye that labour,' gave promise of much future excellence. The whole concluded with Handel's magnificent Hallelujah Chorus, which was performed with great power and correctness. The whole of the performances evidently afforded the highest gratification to all present. Mr. Biddlecombe was the conductor; Mr. W. H. Biddlecombe presided at the grand piano; Mr. F. Gilmour was leader; and

Messrs. Foster, Johnson, and Ingram, of the Cathedral choir, lent their best energies, and with the happiest effect, towards promoting a pure and general taste for musical attainment among the inhabitants of Salisbury and its vicinity.—*Salisbury Journal*.

REVIEW.

In six numbers. Nos. 2, 3, & 4, of Merriott's Children's Hymns, arranged with a simple accompaniment for the Pianoforte, with Interludes, by Edw. Merriott. DUFF, COVENTRY, LONSDALE, and others.

BY far the best hymn in these numbers is that at page 18, (No. 4). It has a simple and beautiful melody. The unisons in the third stave are much to the purpose, which is more than we can at all times say for Mr. Merriott's use of them. We would suggest that the G sharp (minim) in the second stave, should be divided into crotchets, the latter rising to A. The same with the A (last bar but one). This would add to the effect, without hurting the simplicity of the melody. Of the rest we must leave the performer to make his choice. There is perhaps a little ultra simplicity about them, which, considering they are written for congregational as well as juvenile performance, might have been dispensed with.

'Up to the forest,' cavatina; poetry by W. Howitt; music by John Barnett. JEFFERYS.

Although this cavatina is worthy of the composer, we do not think it will rank among his best things. The subject is spirited, and in his usual style. The six bars of symphony, (page 2) remind one of Haydn, and may be named as an instance of the way in which a thorough musician will inform the minutest parts of his subject: things that by an ordinary composer would be passed over altogether, or dealt with in the usual plodding, matter-of-fact, sober manner.

The Cornopean; a Selection from the most admired Melodies from the favorite English and Foreign Operas, the national melodies of every country, the most popular ballads of the day, (many of them so arranged as to accompany the published pianoforte copies) and original airs and duets, composed and arranged for the Cornopean by Geo. M'Farlane. MORI.

This is, we believe, the first publication of the kind which has appeared for the cornopean. But we cannot at present boast of sufficient knowledge of the instrument to speak with much confidence of the appropriateness of the selections. For the rest, we are willing to give the compiler credit for having, as far as possible, combined what is popular with what is beautiful; but we confess we were somewhat "taken aback" at finding, in a collection of "the melodies of all countries," such a huge proportion of Donizetti's and Costa's. These are selected from the popular operas, Anna Bolena, Scaramuccia, l'Elisir d'Amore, and Malek Adel. The second number is the best, for it contains the Scotch air 'I'll never leave thee,' and a beautiful Swiss melody, the name of which is not given. Mr. Macfarlane, it will be seen, has in some cases arranged the cornopean part as an accompaniment to the pianoforte; but the instrument is surely too powerful to be used in this way? However, as aforesaid, we speak under correction.

Goss's Parochial Psalmody. A Collection of Ancient and Modern Tunes, adapted to portions of words carefully selected from the new version of Psalms and to Hymns for particular occasions. A variety of favourite Responses, and single and double chants. The whole arranged with an accompaniment for the Organ or Pianoforte by John Goss. Seventh Edition. WILLIS.

This volume, which the reader will observe has reached a seventh edition,

contains one of the best selection of psalms we have yet encountered, which indeed was no more than was to be anticipated from the compiler's long experience and refined taste. The collection might be called a national one, for the foreign importations are too few to make the title inappropriate. Church music is not a subject upon which we much need the assistance of foreigners. (We should like by the way to see a collection of French church music. It would by all accounts be a curiosity in many senses.) The gems of the volume are the melodies by Croft. If Handel composed that at page 59, (the old 104th) he has closely adopted Croft's manner, and it is therefore only a glaring instance (an *instantiane predominante*, as Lord Bacon would call it) of the way in which he would help himself from the stores of our sacred music. Psalm 16th (page 20) is, if possible, still finer, and its authorship undisputed. Of Mr. Goss's contributions, we prefer the one in C minor. There is a fine one of Jeremiah Clarke's in F minor (Ps. 13, page 43). Among the rest is one by Dr. Arne, and one of Horsley's, both excellent. Then we have our old favourites,—the old 100th, Luther's Hymn, Portuguese Hymn, 67th Psalm, and 113th. With regard to Mr. Attwood's, of which the book contains several, they are, we believe, seldom heard, being, as it appears to us, of too elaborate construction for the present beautiful condition of the churches.

'The mill wheel's frozen in the stream.' Poetry by Horace Smith, Esq. Music by Edwin Merriott. DUFF & D'ALMAINE.

'The moon shines bright.' Fairy Glee. Composed by Ditto. D'ALMAINE. Mr. Merriott's is confessedly pretty music, and put together with taste and feeling, but we can by no means congratulate him on his originality. The two first bars of the song is Rossini's eternal 'Zitti, zitti.' This is rather too bad, but unfortunately it is not the worst of Mr. Merriott's delinquencies. We do not hesitate to say, even with our superficial knowledge of old English music, that the first movement of the glee, although written with the author's accustomed tact, is little else than a tissue of worn out phrases from the old writers, while the subject of the presto is as familiar to us as our very fingers' ends, although we must admit that we have in vain endeavoured to recall it by name.

New Edition of Cianchettini's Rondo for the Pianoforte, '*Les Délices de Cheltenham*,' dedicated to Miss Coventry by the Author. CHAPPELL.

By the frenchified title of this rondo, we conclude it is a sort of offering to the Cheltenham belles. If so, it is highly creditable to their taste. It is written in Mr. Cianchettini's usual style, which, as aforesaid, is that of Cramer and Dussek, and, indeed, contains some passages which remind us rather too forcibly of the latter. It is a somewhat severe trial to the skill of the performer, not so much from mechanical difficulties, as from its dealing so largely in the abstruse keys. It is the composition of a refined master.

'Juvenile Lyrics, Moral and Religious.' The Poetry by Miss Jane Taylor, Miss C. T. Gauntlett, and Bishop Heber: the music by J. D. Rohlfs. OLLIVIER.

Next to Dr. Watts, perhaps few persons have, by their literary efforts, effected more for the improvement of the youthful mind, than the late Miss Jane Taylor. When the philanthropist Franklin was asked "What is the use of a new born child," the prompt reply well became his character, "It *may* become a man!" It was to assist in "training up a child the way he should go," that Miss Taylor directed the force of her genius; and such was her success, such the extraordinary pliability of her mind, that few, in the private walk of life, lived more beloved, or died more lamented. Of the poetry by the other contributors to this little work, we need only remark, it is not unworthy of being associated with the authoress of the "Nursery Rhymes." The proper direction

of the art of music is to high and moral purposes; indeed no other is legitimate: and if this be so in reference to adults, it is *a fortiori* to those that may one day become adults. Mr. Rohlf's is unquestionably a reflecting and thoroughly informed musician, but he, we think, is something more—

One who with gentle heart
Has worshipp'd nature in the hill and valley
Not knowing what he loved, but loved it all!

To entwine a good melody with a sound moral is a legacy of which all might well desire to be the testator. Mr. Rohlf's has done much towards effecting this: and if the moral of 'the song of the quail,' be not less instructive than those of 'the Lark,' and 'the Redbreast,' neither do we think the music of the former more interesting, although even the genius of a Beethoven was employed in its creation. These six songs are composed of the simplest and easiest intervals, and each, we believe, is kept within the range of eight notes. No melisma, no chromatic sounds, have been introduced, and the melodies are such as the youthful mind may readily commit to memory. With these confined means, the composer has ingeniously contrived to mingle much ingenuity and dramatic colouring in the accompaniments, of which there are two to each song, one comparatively simple and easy, the other more strong and expressive, and requiring a greater command of finger. The subjects of the six songs are, 'The lark,' 'The robin,' 'The baby's dance,' 'The bouquet,' 'The spider and the fly,' and 'The transient and the eternal.' Mr. Rohlf's cannot be better employed than in prosecuting a continuation of this interesting publication.

ENCYCLOPÆDIA BRITANNICA.

ARTICLE "MUSIC."—This clever article we understand to have proceeded from the pen of Mr. G. F. Graham of Edinburgh, and it not only deserves a notice in these pages, but we should recommend that it be published in a portable form, if consistent with the arrangements made between the writer and the proprietors of the Encyclopædia. Instead of rummaging the pages of obsolete and useless treatises, Mr. Graham has given a lucid and harmonious arrangement of the principles of the art from the valuable and elaborate theories of Fetis, Reicha, and Cherubini. The introductory matter is sensibly and modestly put together, the acoustical and practical branches of the science well developed, and followed by a masterly synopsis of the composition and treatment of melody and harmony. We have always considered the old system of teaching thorough-bass, as practised in this country, very exceptionable, and likely to do more harm than good. Mr. Graham would confer a lasting benefit on the professors of this country if he were to edit an abridgment of the treatises of Reicha. Such a task could not, it appears to us, be consigned to a more able or conscientious person.

CHIT-CHAT FROM THE CONTINENT.

St. Petersburg.—The opinion that musicians, even of moderate abilities, could readily reap a golden harvest in this capital of the frozen north, if once well founded, is now no longer so. A Paganini, a Sonntag, or a Taglioni, may feel certain of a profitable visit, but the inferior

artist will meet with no encouragement, and fail in procuring an engagement. Nor are the engagements so profitable as they appear to be, when the dearth of all the necessities of life is taken into consideration. St. Petersburg boasts of no fewer than three operatic establishments. The first is the Russian or national opera, at the head of which stands Signor Cavo, a native of Italy, who has filled the situation of manager and musical director for the last forty years. His experience, rather than his deeply-founded musical knowledge, enables him to execute the duties of his office with considerable success. He has composed several operas in the Russian language. Herr Böhm, a German, is the first concertist, and plays on the violin the solos in the concerts in the opera or the ballet. He has held the post for upwards of twenty years with great credit. The other members of the orchestra are well skilled in their several vocations.

The orchestra of the German opera is equal in power, but inferior in quality, to the Russian. Chapel-master Keller, a native of Germany, a very worthy man and well skilled in his art, both theoretically and practically, is the director. He has written several operas which have been most favourably received. A son of the late Andreas Romberg is the first violinist, and his brother, Cipriani Romberg, plays the violoncello; the rest of the stringed instrument players, with the exception of Diobisch the second violin, and his rival Schmidekamf, consisted either of superannuated old men, or raw unpractised lads.

At the head of the orchestra of the French theatre, stands Musical-director L. Maurer, whose talents are here completely lost, seeing that nothing but vaudevilles are ever performed on these boards. His reputation is however too well established to require eulogium in this place. His orchestra consists for the most part of those performers who have retired from the orchestras of the other theatres on account of age and infirmity. Altogether, these orchestras comprise from 160 to 180 performers.

Leipsic.—The *Neue Zeitschrift für Musik* echoes the favourable opinion of Miss Clara Novello which the *Allgemeine Musik Zeitung* expressed so strongly. "Great as was the expectation and anxiety," says that journal, "which everybody experienced to hear this distinguished artist, whom Mendelssohn Bartholdy has induced to visit Leipsic to assist in the performance of the Messiah, and at the winter Subscription Concerts, yet the sustained and overwhelming applause which greeted her after the performance of her first aria, was sufficient evidence that the anticipations of the public had been surpassed. In short, they saw natural gifts and the results of study, nature and art combined to form one most perfect whole. Her voice combines the fullness and richness of the contralto, with the compass of the mezzo-soprano. And though such are generally termed mezzo-soprano voices with the scale of the alto, yet it is rather to be looked upon as a contralto with the height of the mezzo-soprano. In her whole compass, of more than two octaves, all is most perfectly even—the tone in every chord being equally elastic, full and delicate, and capable of most varied execution. Far higher, however, than these advantages, and the high degree of artistical culture and flexibility displayed in her execution of an air of Bellini's, was the deep poetic conception, going directly to the

heart, with which she executed the aria of Vitellia, 'Ecco il punto o Vitellia,' and the freedom and masterly spirit in which she gave the recitatives, and which gained for her, and that justly, the greatest applause. Thanks, therefore, to our honoured Musical Director, who has added to his own many services to this institution and to the musical public of Leipsic, that of transplanting to our land this fair flower of foreign growth."

Vienna.—The performances of the 'Creation,' by the Philharmonic Society of Vienna, on the 5th and 7th of November, were among the grandest which had ever been known in that city, upwards of one thousand persons having lent their aid on the occasion.

OPERA BUFFA.

Ricci's opera, 'Il Nuovo Figaro,' was produced at this theatre, and for the first time in this country, on Tuesday last; introducing a new tenor singer of the name of Castellan. The best piece in the opera was an air by Mercadante, and sung by the new debutant. It is a pretty melody, arranged (upon the authority of the *Morning Post*) by Signor Negri. The rest of the music, taken collectively, is below the mediocrity even of Ricci—below the 'Chiara di Rosenberg' and 'Scaramuccia.' It is as dreary as Dartmoor. Signor Castellan is very young—about eighteen, exhibiting good promise as a singer. His voice is clear and prevailing; but, we think, rather hard in quality. We have heard that this was his first appearance upon any stage. We should think so; and therefore abstain from such unfavourable observations as his unfinished performance might otherwise justify. His whole manner, however, was perfectly modest and unassuming; and he sings with feeling and good expression.

MISCELLANEOUS.

BRITISH MUSICIANS.—The Concerts of this Society will commence on the 8th of January, under the special patronage of Her Majesty.

VOCAL SOCIETY.—A cantata composed by Beethoven, for five principal voices and chorus, which has never been publicly heard in this country, will be performed at the first concert of the Vocal Society.

MR. G. ANDERSON has completed the formation of Her Majesty's band of wind instruments, of which, Mr. Williams of Hereford has been appointed leader.

Rooke's Opera has been nightly played to excellent houses at Covent Garden, with increased effect and interest; the encores are numerous and genuine. It is no small compliment to the composer, that H. R. H. the Duke of Cambridge has been twice to hear it; and every musical man speaks in the highest terms of it, as a composition replete with fine dramatic effect; and, what is better still, Master Rooke has received, or is to receive, five hundred pounds for the music.

NEW ORGAN.—Messrs. Bevington and Son have just completed an admirable instrument, for the beautiful gothic chapel near Coventry. The organ consists of seventeen stops (six of which are diapasons), two full rows of keys, pedal pipes to CCC, the 16 feet pipe, 6 combination pedal movements and copulas to the manuals, the whole enclosed in a handsome gothic case. The

tone is remarkably good, and the solo stops speak with freedom, and possess much beauty; and the instrument as a whole reflects high credit on the ingenuity and taste of the designers. Mr. Bevington has proceeded on the only plan to make a good builder; he has made his son a good performer and well informed musician.

The Philharmonic concerts for the approaching season, are fixed for March 5th and 19th, April 2nd and 23rd; May 7th and 21st; and June 4th and 18th.

Thalberg is arranging a fantasia on subjects taken from Weber's 'Oberon,' which will afford him an opportunity of displaying his extraordinary talent in fairy-like flights, as well as in demoniacal devilry. What a treat a duet between Paganini and Thalberg would be!

Mr. Card, the flutist, has been unanimously elected a member of the Royal Society of Musicians. This excellent charitable institution will celebrate its centenary festival next spring on a splendid scale. It was established in 1738, the year in which its munificent patron, King George III., was born. In 1739 the immortal Handel performed on the organ, at a concert, which was given for the benefit of the society, and he bequeathed to it, at his death, in 1759, a thousand pounds.—*Morning Post*.

COMFORT TO PERFORMERS.—Who has not been vexed with the uncompromising character of a bound music book? Who has not been vexed with himself that he should have been irritated at the puritanical stiffness of its back, and the romantic affection of its leaves; baffling all attempts to effect a separation—"like twin roses, blown apart," rushing together at a given opportunity? Who that loves comfort in playing, better than a dainty binding, has not marred the one that he may enjoy the other; that he may at all events play three bars without a forced rest to persuade the leaves to moderate the ardour of their attachment? To such performers we announce the glad tidings that one Mr. Hancock has invented a mode of binding in *Caoutchouc*, which, whether the book contain 50 or 500 leaves, both the first and the last will lie as flatly as if it were wholly free from any tie. Moreover, such is its elasticity of binding, that the book may be turned completely back at any division of the leaves, and "leave no show of violence behind." In short, the invention is as clever as it will be welcome to all classes—literary, musical, and commercial. In a ledger of 800 leaves you may write upon any page to the very edge; and a small octavo book will lie perfectly flat, unrestrained, open it where you may.

A ROYAL FIDDLE PLAYER.—Besides the lute, poliphant, and virginal, it is conjectured that Queen Elizabeth was a performer on the violin; for an instrument of singular construction, with the arms of England, and the crest of Dudley, Earl of Leicester, the queen's favorite, engraved upon it, was purchased at the sale of the late Duke of Dorset's effects. The date of its make was 1578, and from the arms being engraved upon it, it has been conjectured that her majesty was its original possessor.

NOTICES TO CORRESPONDENTS.

Thanks to Mr. JOSEPH WARREN.

To Mr. WOODWARD (of Liverpool) also thanks. But we know not how we can avail ourselves of his communication, for want of the peculiar type his example requires.

W. R. H. received.

"*VERITAS*." We could not use his former communication, because we were averse from reviving a peevish and unjust observation upon the exertions of a respectable and judicious musical antiquarian. We are obliged by the polite offices of "*VERITAS*."

Our correspondent from the Hotwells, Clifton, may obtain "*THE MUSICAL WORLD*" regularly through any Penny or Saturday Magazine agent in his neighbourhood.

Want of space compels us to omit a portion of the WEEKLY LIST OF NEW MUSIC.

WEEKLY LIST OF NEW PUBLICATIONS.

PIANO-FORTE.

Adam's celebrated Waltz and new Parisian Galop from the ballet of the Daughter of the Danube MORI
 — Marche, Valse, Ballade, Galop, and Cotillon from Ditto, in 3 BooksDITTO
 And the glory, (Handel) arranged by E. J. WestropZ. T. PURDAY
 — Ditto, Ditto, as a DuetDITTO
 Belgium, German, Hungarian, and Hanoverian Waltzes, by G. ManneringMUNRO
 Cachucha, Galop of J. Strauss ..EWER
 Complete collection of Beethoven's Symphonies, newly arranged by F. Kalkbrenner, with portrait, and drawing of house in which he was bornCOCKS
 Czerny's Reminiscences of Haydn, Mozart, and Beethoven. FantasiaDITTO
 For unto us, (Handel) arranged as a Duet by E. J. Westrop....Z. T. PURDAY
 Glover. Cachucha, arranged for 1 or 2 PerformersFENTUM
 — Les charmes de Tivoli WaltzesDITTO
 Harp of Judah, No. 8, containing two new Christmas Pieces by JarmanHART
 Harris (G. F.) Petite Fantaisie on Weber's Waltz, and Softly sighs the voice of eveningMONRO
 Hüntén (François) deux Thèmes élégans variés. No. 1. March in Norma. No. 2. A Tyrolienne, op. 93CHAPPELL
 Herz. 3 Irish Airs, arranged by Henri Herz, Nos. 1, 2, and 3 D'ALMAINE
 Hüntén (François) La Modestie, trois Rondeaux de Solo. No. 1. Thème, Bellini. No. 2. Thème, Herold. No. 3. Thème, Massini. Op. 94CHAPPELL
 — Les jeunes Compagnes, 3 Sets of easy Quadrilles, op. 95 DITTO
 In native worth. Recit. and Air from the Creation, arranged by Dr. Carnaby.....Z. T. PURDAY
 Lady C. Durham. Scotch Air, J. F. Pole.....MONRO
 Lift up your heads, (Handel) arranged by E. J. Westrop....Z. T. PURDAY
 Musard's 1st Set of Quadrilles, from the ballet of the Daughter of the Danube.....MORI
 Non l'accostarall'urna, by MarrasCHAPPELL
 New York, or Yankee Nigger Quadrilles, by W. H. MontgomeryJEFFERYS
 Overture to L'Ambasadrice, composed by AuberD'ALMAINE
 — Fiorillo, (Auber) as a Duet, by S. F. RimbaultZ. T. PURDAY
 Queen Victoria's Grand March and Quick Step. Voigt ..T. E. PURDAY
 Recit. and Air from Creation. On mighty wings, arranged by CarnabyZ. T. PURDAY

Sich a getting up stairs. Comic JEFFERYS
 Son Portrait, 5 favourite Waltzes by Sigismund Thalberg.....D'ALMAINE
 Strauss' new Waltzes and Galeps, 36 BooksCOCKS
 Two Airs from La Tentation. O. DussekMONRO
 The Keener's lament. Irish Melody, O. DussekDITTO
 Thalberg's 12 Waltzes, arranged by H. WestropZ. T. PURDAY
 — Impromptu on favourite subject in the opera of the Siege of CorinthMORI
 — 3 admired Melodies.DITTO
 Tolbecque's Quadrilles from La Revolte au Serail, or Revolt of the Harem, in 3 Nos.....WILLIS
 Twelve easy Waltzes. E. J. WestropZ. T. PURDAY
 Victoria Divertimento. M. Davies.....T. E. PURDAY
 VOCAL.

Days of the olden time. Comic T. E. PURDAY
 Handel's Songs, with the Recitatives arranged by Dr. Carnaby, Mus. Doc. Cantab. Recit. The Shepherd shall. Air, Beneath the vine and fig tree. Recit. Hence, loathed melancholy. Air, Mirth admit me. Recit. Thanks to my brethren. Air, How vain is man. Recit. 'Tis well my friends. Air. Call forth thy powers. Recit. Now Josabeth. Air, In gentle strains. Recit. Racked with infernal pains. Air, O Lord, whose mercies. Recit. Withhold, withhold. Air, Can I see my infant gored. Recit. The praise of Bacchus. Air and Chorus, Bacchus ever fair. Duetto, Happy we. Ditto, Mount Lebanon. Air, O God of truth. Ditto, Vouchsafe, O Lord. Ditto, Flattering tongue. Ditto, O Jordan, sacred tie. Ditto, O who can tell. Ditto, Awful pleasing being. Ditto, Pleasure, my former ways Ditto, With thee the unsheltered moor.....Z. T. PURDAY
 Ida, adieu. Song by Lütgen, nephew to Mme. Stockhausen..FENTUM
 My mountain home. Pine, S. NelsonT. E. PURDAY
 Oh! I came not to upbraid thee MORI
 Oh! mine was not the sudden loveDITTO
 Queen's visit to the City. ComicT. E. PURDAY
 Queen of the blue and mighty sea.
 E. J. LoderTOLKEIN
 Those merry peals. J. M'Calla..DITTO
 The ploughshare of Old England.
 S. NelsonT. E. PURDAY
 'Tis thus I look back on the past MORI
 Village bells. N. J. Spörle ..T. E. PURDAY
 Who'd a thought of seeing you?
 ComicDITTO
 Write on the sandMORI